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ance. Both heroes also have a morbid attitude towards women: in the Northern legends this appears in the hero's gross and abusive language to women and about them, in the Greek it appears for example in Euripides's *Orestes* 1590: 'I could never weary of killing evil women'.

(5) Of less importance, perhaps, are the coincidences that (a) both heroes have been away from home when the main drama begins, (b) both are in danger from persons who seek their life, (c) both are "a good deal connected with the dead".

(6) Lastly, there are many points of resemblance between the persons connected with each of these heroes:

(a) The fathers are similar in many respects.

(b) In certain striking personal characteristics the mothers of the two heroes are similar, and, at least in Saxo, the same characteristics appear in Amlodi's wife.

(c) Each hero has a faithful friend and confidant.

(d) In each group of legends there are a young woman and a very old man, whose characteristics and whose relation to each other are in some respects peculiar.

Now such similarities and coincidences call for an explanation. Professor Murray is of the opinion that there was no direct connection between either the sagas or the dramas of Greece and of the North; and in this opinion doubtless most people will concur. He believes that the common element in the stories of *Orestes* and *Hamlet* is

the world-wide ritual story of what we may call the Golden-Bough Kings. . . . That ritual story lies at the root of the traditional Mummings Play which, though deeply degraded and vulgarized, is not quite dead yet in the countries of Northern-Europe.

There is really a very obvious similarity between Gaia, Rhea, Jocasta and Clytemnestra in the Greek legends on the one hand, and Amba, Gerutha and Gertrude in the Northern legends on the other. The same similarity exists between the Old Kings in the various stories, and between the various Young Avengers. The origin of these similarities is undoubtedly the primitive, quasi-religious conception, common at least to most Indo-European peoples, that Winter slays the Summer, or the New Year slays the Old Year, and is in turn slain by his Successor. If proof is needed, the lecturer finds it in Saxo's account, in which *Hamlet* is the son of *Horvendillus* or *Orvandil*, an ancient Teutonic god connected with Dawn and Spring. The wife of this god is *Groa*, who is said to be the Green Earth. This god slew his enemy *Collerus*—*Kollr* the Hooded or perhaps the Cold—in what Saxo calls 'a sweet spring-green spot' in a budding wood. He was slain by his brother and avenged by his son (page 23).

All this seems to imply, in Professor Murray's own words,

a great unconscious solidarity and continuity, lasting from age to age, among all the children of the Poets,

both the Makers and the Callers-forth, both the artists and the audiences. In artistic creation, as in all the rest of life, the traditional element is far larger, the purely inventive element far smaller, than the unsophisticated man supposes.

If classical scholars should study the ancient literature in the spirit which Professor Murray's lecture displays, and not in the spirit of the Renaissance, if they should seek to interpret and present the ancient literature as any modern literature is interpreted and presented, instead of treating Greek and Latin books merely as material for translation, then I believe there would be less complaint that the Classics have small value or interest for the modern world.

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WILLIAM K. PRENTICE.

### NOTE ON VERGIL, AENEID 3.513-514.

While reading the *Aeneid* lately, I was struck by the lines 3.513-514:

haud segnis strato surgit Palinurus et omnis  
explorat ventos atque auribus aera captat.

For *Palinurus* determines the direction of the wind in a way which had been described to me by Professor E. D. Perry as in use to-day among seafaring men. If you hold your head so that the wind comes straight into one ear, and then turn slowly till it is blowing with equal force in both ears, you will find yourself then facing it directly. This custom appears to have been unknown to the editors of Vergil, who have understood the passage as Conington did when he wrote, "'Tries to catch the air with his ears' is only a poetical way of saying 'listens for a gale'", although a breeze can be felt long before it is strong enough to be heard. Servius seems to have thought that it was the direction, not merely the existence, of a breeze with which *Palinurus* was concerned; for he says, in his note on 514, *naturale enim est, ut a qua parte flaturus est ventus, ad eam auris admota frigidior fiat*.

Leo has discussed the point in *Hermes* 42, 44 f. An experienced sailor told him that it was so natural for him to catch the wind in his ears that he thought of this, as a matter of course, when he read *Aen.* 3.514, a line which would never have struck him as being in any way unusual. In sailing, he said, you were practically forced to use this means whenever the breeze was not very strong, and it was also too dark to tell by the look of the water. After having this confirmed by another seafaring man, Leo reports it, to prove "dass Vergils Ausdruck weder unsachgemäss noch künstlich, sondern ein so treffender wie gewählter Ausdruck ist".

NEW YORK CITY.

PEARL WILSON.

On June 16 last the *Menaechmi* of Plautus was presented in Latin, at Hamilton College, Clinton, New York, under the auspices of the Latin Club of the College, and under the direction of Professor C. K. Chase. The incidental music used to accompany the *Cantica* was an arrangement scored for flute and two clarionettes from the music composed by the late Professor Frederic DeForest Allen for the *Phormio* of Terence. Year by year Latin plays are given in the original at Hamilton College, under Professor Chase's direction. See *THE CLASSICAL WEEKLY* 7.10-12.

At Smith College, Northampton, on Saturday evening, May 13, the *Iphigenia in Tauris* of Euripides was presented in Greek by students of the College, under the direction of Professor Julia H. Caverno. I had the pleasure of seeing the performance, and can testify to its excellence.

C. K.